

TEN PLUS TEN PLUS TEN

Benita Berman

Yvonne Carter

Robyn Johnson-Ross

Polly Kraft

Val Lewton

Keith Morrison

Jody Mussoff

William Newman

Stephen Pace

Robin Rose

Jane Margaret Dow

Charles Young

Matthew Smith

Patricia T. Forrester

Michael Smallwood

Sam Gilliam

Ellen MacDonald

Sarah Tuft

Helene Herzbrun

Chris Fendley

Gay Glading

Marilyn Thornton

Aimee Jackson

Alan Feltus

Larry Harden

Delilah Pierce

Cathy Coyle

Lisa Brotman

Robert D'Arista

Mark Clark

WASHINGTON PAINTING 1982



**TEN PLUS TEN PLUS TEN:
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Corcoran Gallery of Art
June 18-August 15, 1982

WASHINGTON PAINTING 1985
TEN PLUS TEN PLUS TEN:

2000-2001
2000-2001

To create an exhibition of work by living artists through a process of peer selection is certainly not unprecedented in American museums. Curators are—or should be—continually alert to artists' opinions of other artists. Many of the best leads to new artists, and to new work by unknown artists, comes to museum professionals and to dealers through artists. There is something potent and irreplaceable about the private view an artist has of his or her colleagues and rivals: the artist's innermost feelings about the competition are finally the most revealing opinions of all.

If one is in the studio, wrestling every day with the task itself of making things one hopes are works of art, one has a uniquely intensified curiosity about and instinct for the authentic object coming from someone else's studio. The condition of being an artist in our society (and perhaps in nearly any society in any era) is a special and difficult one. By definition the artist undertakes to produce images which finally necessitate a solitary confrontation with the canvas or drawing board, and perhaps an even lonelier interval of waiting and strategizing before the time comes to apply the hand to the material. And both of these stages occur only after a long period of training, trial and error, simple endless practice. Given the inevitable moments of terror, and the almost universally experienced crises of confidence which are more or less frequently experienced in the process of making a personal body of work, it is natural that artists in any given city should look to one another for support and competition and compatriotism. This is not to say that artists necessarily fraternize or even know each other just because they share a profession and a locale—but artists need to know that they are operating in a viable context, and they are usually the first to know whether or not their rivals or potential allies are making interesting things.

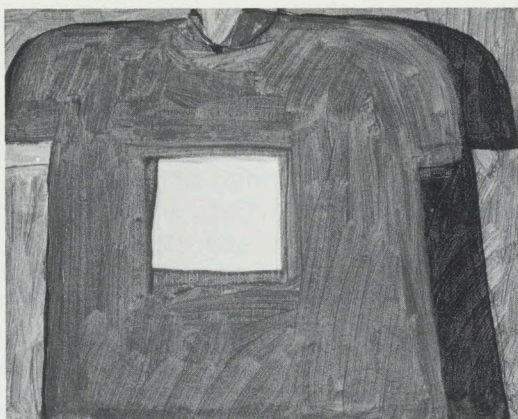
The present exhibition is constituted by a double process of peer selection. Ten Washington D.C. painters were invited by the Corcoran to submit three paintings each for the show; those ten were also asked to select another painter to be included in the exhibition, and in turn those artist-invited painters were asked each to select a painter. So twenty of the thirty artists here were picked by fellow painters.

Perhaps it should be said that this endeavor has been undertaken—not in direct *response to*, but in a *climate of* turmoil in the Washington art community. Here, to as

great a degree as in any city anywhere, a sense of frustrated ambition arises among visual artists, brought about by many factors. There is at once a sense of maturation of and numerical increase in serious artists working in the Washington area; simultaneously, we are experiencing a gradual decline in government arts support and at least a temporary slackening of economic strength in the art market. Thus artists experience a greater than ordinary sense of the cyclical questioning syndrome, sometimes gathering together to probe the causes or at least vent their own hard experiences of the occasional emptiness or stasis they confront in the project of making a career out of art making. In such an atmosphere of existential doubt, it is perhaps more incumbent than ever upon the institution to do two things: first, to reaffirm its commitment to its neighborhood, and second, to show its willingness occasionally to function open-endedly, in a spirit of participation and in a gesture of recognition of our common values. For these things to be more than rhetoric, the institution must take the risks implicit in all democratic action.

Good art does not always respect democratic imperatives. But interesting historic moments in the development of good culture—which creates the environment for great art—often occur just as on the present occasion. To examine a geographically determined concatenation of visual styles and to trace their mutual pressures is to find out about ourselves in our own cultural milieu. Painting in Washington, D.C. is as lively and diverse as in any American city; we may indeed be in the early stages of a genuine artistic resurgence here. It is probably not through this exhibition that we shall find all our clues to just what constitutes a “new Washington style,” for this is an eminently (and intentionally) diffuse and idiosyncratic array of paintings. The general national tendency to reintroduce representational imagery into painting is certainly reflected here, though the venerable Washington abstract tradition is evident, too. If there is a single message here it is a reinforcement of the importance of autonomous expression and freedom from the constraints of fashion, demonstrated in thirty artists, thirty separate ways of painting. Even between those artists who were chosen one by another, we seldom discover obvious stylistic affinities: this independence I feel reflects well on the maturity of the Washington scene, on the healthy eclecticism of its art faculties, and on the courage of individuals to follow their own imperatives.

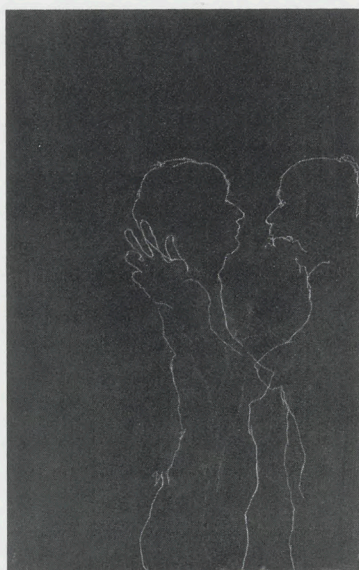
Jane Livingston



cat. no. 2 detail

Benita Berman was born in New York City in 1937 and received her degrees from both the University of Florida at Gainesville and the Corcoran School of Art. Currently she is Instructor at the Corcoran School of Art, where she has been teaching since 1979. That same year Protetch-McIntosh Gallery, Washington, D.C., gave the artist her first one-person show. Berman has participated in several group exhibitions including "Small Works," Middendorf/Lane Gallery, Washington, D.C., 1979; the 1980 Maryland Biennial, Baltimore Museum of Art, where she received Second Prize from juror Holly Solomon; "Works by Maryland Artists...," Gallery 409, Baltimore, 1981; and "Artscape '82," Maryland Institute College of Art, Baltimore.

What I most admire and enjoy in Jane Dow's work is the sense of mystery brought about by her willingness to push her resources to the extreme through the inventive and adventure-some exploration of her medium.

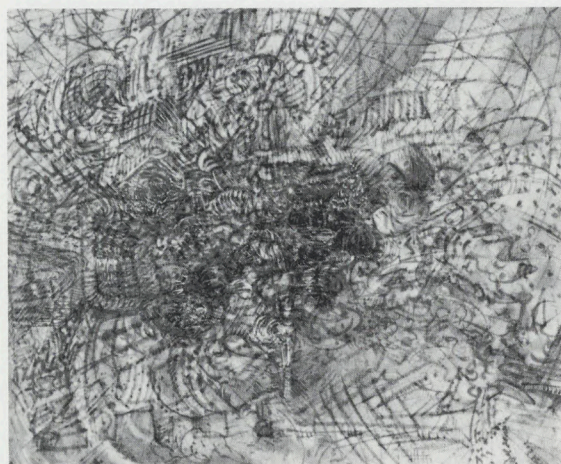


cat. no. 19

Jane Margaret Dow was born in Alexandria, Virginia in 1945. She has attended Purdue University, from where she received a B.A. in 1967, George Washington University and the Corcoran School of Art. Dow has exhibited quite extensively in the area, having one-person shows at the Women's National Bank in 1978; Middendorf/Lane in 1978, 1980; Jean-Marie Antone Gallery in 1979 and, most recently, Osuna Gallery, 1981. The artist has also been represented in numerous group exhibitions including Chrysler Museum, Norfolk, Corcoran Gallery of Art, Purdue University, Middendorf/Lane, and in 1981, she was an American Representative to the Festival Internationale de la Peinture in Cagnes-Sur-Mer, France.

Being in this show affords me several satisfactions. It gives me the always happy occasion to again exhibit at the Corcoran and the honor of being invited to participate by a stranger, Benita Berman. And lastly, I have the sobering and gratifying opportunity to do a fellow artist a good turn by selecting her to show.

I chose Gay Glading because I'm tired of catching glimpses of her paintings through half opened doors. Lately, she has achieved a masterful unity in her swirling linear complexities and I want a chance to leisurely inspect them. But mostly, I chose Gay because she is so helplessly and furiously an artist. There is nothing else.



cat. no. 34

Gay Glading was born in Wyomissing, a suburb of Reading, Pennsylvania, in 1939. She attended Pennsylvania State University and Received an A.B. from George Washington University and the Corcoran School of Art, from where she received a Scholarship to Skowhegan Summer School of Art. She has had individual exhibitions at Park Place Gallery, Paula Cooper and Royal Marks Gallery in New York City and at Henri and Pyramid Galleries in Washington, D.C. She has shown in numerous group shows from New Hampshire, Boston, New York, to Washington, with several (1964 to 1966) at Park Place in New York City, the first downtown gallery in what is now called Soho. Her area group shows include ones at Henri, Pyramid (four) and Osuna Galleries and Art Barn. Glading has done commissioned work for permanent display in the National Air and Space Museum and White Flint Mall and painted murals for other D.C. buildings.

The day after my graduation from the Corcoran, I was packing for New York City. That was twenty years ago. It is good to be back. Thank you Jane Margaret Dow.



cat. no. 7

Yvonne Pickering Carter, born in Washington (1939), returned here after spending her early years in Charleston, South Carolina, to attend Howard University where she received her A.B. and M.F.A. degrees. She is presently Associate Professor at the University of the District of Columbia. A frequent exhibitor in the area, she has had work included in shows at Fendrick Gallery, Washington Project for the Arts, Arlington Arts Center, and Franz Bader Gallery. One-person exhibitions of her work have been held at the Gibbes Art Gallery in Charleston and at the Dade Public Library, Miami. Carter received a Visual Arts Grant from the D.C. Commission on the Arts and Humanities in 1981 and 1982.

*A part of me that may not be seen in my painting is the constant need to explore dimensional space, as I see it. I am consolidating words, movement and painting into one form. The experimental attempt to bring expression into a visual-verbal context, interdependently, in order to make a final presentation, **2PM** (painting, poetry, movement and music), is my exploration of the dimensional space.*

Young's environmental influences, whether apparent or not, and the dialogue we share relative to painting and processes, give me a clear understanding of his daily involvement in painting—a continual quest for visual solutions to ideas.



cat. no. 86

Charles A. (Chuck) Young is Chairman of the Art Department at the University of the District of Columbia. He held the same position at Federal City College from 1968 until it merged with the University of D.C. in 1978; previously he taught at Tennessee A&I University, Nashville, and Fayetteville State University, North Carolina. The artist was born in New York City in 1930, received a B.S. from Hampton Institute, Virginia and an M.A. from New York University. Since 1951 he has exhibited often in group shows from New York City to Georgia and in numerous Washington exhibitions. Young has been featured in solo shows in North Carolina, Tennessee, locally in Alexandria and at Smith-Mason and Agra Galleries.

The quest for an image to appear in the paintings, as I work, makes the necessity of visual expression a daily need. Finally, I have realized that nature is my most significant source for stimulation. Nature is my means of contact with life, death and a superior being. A search for wholeness and oneness of spirit and a new image, which is exclusively mine, is my quest.

I selected Marilyn Thornton as I think she is quite talented and has the possibilities to do inspiring and creative things in the visual arts. Since I have known Marilyn she has continued to grow and develop as an artist. I think the exposure that she will receive from being in 10 + 10 + 10 will add motivation in her quest to become a significant creative and forceful artist.



cat. no. 82 detail

Marilyn Thornton was born in Washington (1944) and, with the exception of a six-year residency on Maryland's Eastern Shore where she was Assistant Professor of Art, University of Maryland, Eastern Shore Campus, has remained in the D.C. area. Presently she is Career Development Coordinator for Arts, D.C. She completed her education at Federal City College (B.A.) and Catholic University (M.F.A.) and was the recipient of a Cafritz Foundation Study Abroad Grant. Her group exhibitions include ones at the Discover Gallery, National Collection of Fine Arts, Smith Mason Gallery, John F. Kennedy Center for the Performing Arts, Galerie Triangle, all in Washington; and the Academy of the Arts in Easton, Maryland; one-person shows have taken place at the University of the District of Columbia and the Mitre Corporation, McLean, Virginia.

I am concerned with poetic and spiritual themes; the philosophical and religious heritage of ages typifies my art and the power of this obsession. I have a need to express myself concerning subjects that affect me—to commit myself visually concerning vital problems. In this case, the problem of our existence. I am aware of my heritage and express it in dramatic contemporary forms. My work is a highly individualistic expression, with something very personal to say...



cat. no. 48

Robyn Johnson-Ross was born in San Francisco in 1946. She received a B.A. from George Washington University in 1968. The artist has had a number of individual exhibitions at Pyramid Gallery, Franz Bader and has been shown at the Washington Project for the Arts, the Foundry Gallery, all in Washington, D.C. and more recently at the Arlington Arts Center.

*I paint so that I can see the monkey on my back. When I see the monkey he and I become one and then I have some clarity in life. There are three paintings in this show: **Stand**, **Land**, and **Crouch**. The titles are verbs so as to allow movement between the paintings. Each has its root in a drawing and took form in a different way. **Stand** is a young man in a landscape. The drawing was on cardboard, the last remaining surface from a pad of graph paper, meditatively drawn while talking on the telephone. **Land** is an angel reaching earth. Earth is the triangle—balance. I have many drawings of angels. This particular image is a concentration of the purpose behind the drawings. The drawing for **Crouch** has the figure leaning on rough shards as means of support, crutches to be able to move. In the process of this painting, the figure took a more offensive position; it has the exaggeration of a cartoon because of my interest in making such a simplified and formalistic art into something that has the ambiguity of human affairs.*



Redemption Thru Love, 1981

Matthew Smith was born (1953) and grew up in Cleveland, Ohio. While working towards a B.A. in Studio Art from Oberlin College, which he received in 1976, Smith studied at the San Francisco Art Institute and with artists in Sante Fe, New Mexico. He had several one-man exhibitions at Oberlin and was included in "The May Show," Cleveland Museum of Art in 1976 and 1977, as well as "Oberlin Artists Show," Allen Memorial Art Museum (1973, 1974, 1976). Locally he was shown in "Options '81" at the Washington Project for the Arts as well as at the Barbara Fiedler Gallery.



cat. no. 44

Aimee Young Jackson, a native of Pittsburgh, Pennsylvania, born in 1950, has lived in the area since 1980. She received a B.F.A. from Kutztown State College, Pennsylvania and an M.F.A. from George Washington University, Washington, D.C. Originally a color painter, Jackson turned to photography and was in the Corcoran's area exhibition, "The Nation's Capital Photographers," 1976, only recently returning to painting. The artist was included in "Small Works," 80 Washington Square East Galleries, New York University, 1980, and a group sculpture show at Studio Gallery, Washington, D.C., 1981. At present she is an instructor at Gonzaga College High School in the District of Columbia.

I like to think of my work as the state between sleep and awakesness when boundaries do not exist between fantastic and real. In the confusing, threatening, and often hostile conditions of existence today, we each cope within our own modern neuroses more than ever before. My paintings are 2-D stage sets in which my psyche acts within various situations of confrontation and uncertainty.



cat. no. 50

Polly Kraft was born in Spokane, Washington in 1931 and attended Mills College, Oakland, California. Since her 1961 arrival in the Washington area she has studied at the Corcoran School of Art and the University of Maryland at College Park. The artist has shown quite extensively in both New York and Washington, having had solo exhibitions at the Benson Gallery, Long Island (four), Kornblee Gallery, New York City (three), and Diane Brown Gallery, Washington, D.C. Among the many group exhibitions in which Kraft has participated have been ones at the Parrish Museum of Art, Southampton, Guild Hall Museum, East Hampton, Heckscher Museum of Art, Huntington, all on Long Island, Fendrick Gallery in the District, and most recently, at Fordham University, the Corcoran Gallery and Fairleigh Dickenson University.

I paint directly from life and try to catch the spontaneity of familiar objects about me as they strike the eye—still life especially. Watercolor conveys the feeling of immediacy I want and I am excited by the random way in which colors blend and contrast, accidental transparencies. Even puddles can hold magic if carefully controlled. And each painting is a challenge of control and freshness. Watercolor is a high risk medium and I like that.



cat. no. 28

Patricia Tobacco Forrester, born in Northampton, Massachusetts in 1940, graduated from Smith College and received a B.F.A. and M.F.A. from Yale University School of Art. She was awarded a Guggenheim Fellowship in print-making (1967) and has been a resident at Yaddo (1979 and 1981) and the MacDowell Colony (1980). Forrester's work has been individually shown at the San Francisco Museum of Art, the M.H. DeYoung Museum and William Sawyer Gallery in the same city, Kornblee Gallery, New York City, Sebastian-Moore Gallery, Denver, and Fendrick Gallery, Washington. She has been included in group exhibitions across the country from California, Arizona and Texas, Illinois, New York, to Florida and Washington.

Increasingly, I am drawn to exploring organic forms observed in intense outdoor light, enlarging those forms or exaggerating color tendencies to make the perceived mood or strangeness emphatic. The painting is not about botanical variety, rather it teases painterliness toward making the observed a heightened or skewed reality.

Interested as I am in this area of tension between reality and fantasy, I appreciate as Alan Feltus paints his classical, historically-derived figures so solidly and solemnly that these slightly eerie beings attain a striking convincingness.



cat. no. 24

Alan Evan Feltus, a born Washingtonian (1943), spent his early years in New York before returning to the D.C. area. He attended both the Cooper Union in New York and the Tyler School of Fine Arts in Philadelphia, receiving his M.F.A. from Yale in 1968. Since 1972, following two years at the American Academy in Rome on The Rome Prize Fellowship, he has been Associate Professor at American University. His work has been included in many group exhibitions in the New York area and a one-person show at the Forum Gallery. Locally he has shown at the Fendrick Gallery, the Federal Reserve Board and the Corcoran Gallery. He received a Louis Comfort Tiffany Foundation Grant in Painting in 1980 and a National Endowment for the Arts Individual Fellowship Grant in 1981.

*I think no painting has remained, for me, more magical than Rousseau's **Sleeping Gypsy**. Yet while many paintings have had a more direct and more traceable influence on my work than **Sleeping Gypsy**, the poetry and the mystery in that one painting remain, for me, unequalled. In the **Sleeping Gypsy**, Rousseau, the supposed "naive," makes his contemporaries seem mundane if not primitive, while he emerges the most significant, timeless, and modern of masters. To instill in one's work such powers must surely be the highest of achievements; perhaps unattainable, but worthy of the painter's best efforts.*



cat. no. 54

Val Lewton is Chief Exhibits Designer at the National Museum of American Art. He has taught at the University of California, Riverside, Northern Virginia Community College, and spring 1982 was visiting lecturer at Georgetown University. Born in Santa Monica in 1937, he received a B.A. from Whitman College, Walla Walla, Washington and an M.F.A. from Claremont College, California. He had two individual shows in California in the early '60s and one at Towson State College, Maryland, 1969, Georgetown University, 1973, Catholic University, 1974, and Studio Gallery, 1975 and 1977, all in the District of Columbia. He has exhibited in numerous regional group shows since 1963, including ones at the Baltimore Museum, the Corcoran Gallery, the Art Barn, the Washington Project for the Arts, Middendorf/Lane and Foundry Galleries, and a two-person show, "Landscapes," at Studio Gallery, 1980.

Michael Smallwood paints the way I would try to paint if I hadn't been seduced by photography. I look at small color prints and embrace the implications of architecture and the drama of light. Smallwood looks at the canvas and embraces the drama of paint. For me this makes him heir to the best in the last twenty years of Washington painting. The surfaces in his paintings never lie fallow. His composition of triangles dance on a stage of glistening atmospheric, Potomac washes.



cat. no. 78

Michael Smallwood was born in 1950 in Washington, D.C. He attended the University of Maryland at College Park, receiving a B.A. in 1976. Smallwood, who is currently employed by the National Museum of American Art, has had one-man shows at the Addison/Ripley Gallery in Washington, D.C., 1981, and Kathryn Markel Gallery, New York City, 1980, as well as at the Arlington Arts Center, 1980. He has also participated in several group exhibitions including ones at the Arlington Arts Center, Pratt Graphics Center, Washington Project for the Arts, Art Barn Gallery and Studio Gallery.

The paintings are abstracted views of the architectural landscape. They relate to photographs I take using the camera as a more immediate sketch book. From the many "sketches" of scenes around the city and seen from a train or car window come the compositions for my paintings. Color is the more important aspect within the paintings and is used to express whatever idea or feeling I want to communicate to the viewer. They are not surface paintings and I want the viewer to slowly discover each painting as he spends time with it.



cat. no. 37

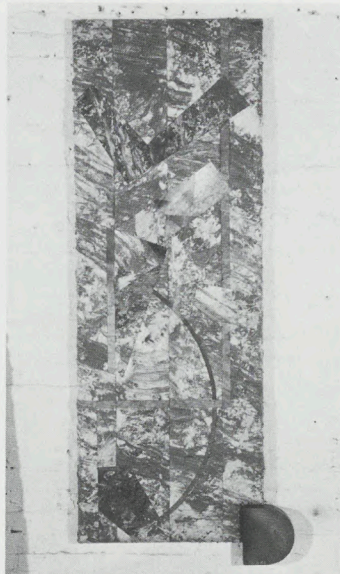
Larry Harden, born 1946, is a native of Frostburg, Maryland and attended Frostburg College and the Maryland Institute College of Art in Baltimore, where he received his M.F.A. In 1979 he was awarded an Honorable Mention in the "3rd Annual Competition—Small Works" held at the 80 Washington Square East Galleries at New York University, and the same year was included in the "National Drawing '79" show at Holman Art Gallery at Trenton State College. Harden shows frequently in the area; in 1980 he was in a two-person show, "Large Scale," at Olshonsky Gallery and has most recently had a solo exhibition at the Addison/Ripley Gallery.

My painting has to do with Nature and my spiritual response to it. When I paint an evolution takes place within the environment of the canvas. During the development of a painting, my responses are determined by what I feel would best carry the picture to completion. Any number of choices, color, texture, line, etc. can be possible as the painting develops. Making the right decision can be difficult and usually becomes progressively more difficult as the painting evolves.

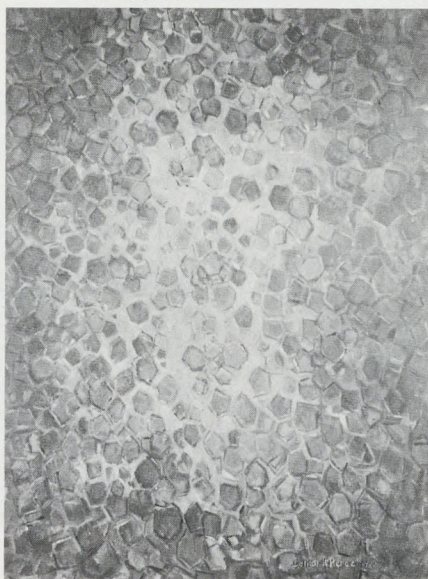
For me each painting should be an adventure void of formula, an edifice of acts recorded and empathetically experienced by the viewer.



Innerconnections, 1982



cat. no. 31



cat. no. 70

Keith Morrison, born in Linstead, Jamaica in 1942, attended the Jamaica School of Arts, the University of Chicago, received a B.F.A. and M.F.A. from the Art Institute of Chicago, and did postgraduate study at DePaul University and Loyola University. Now professor of Art at the University of Maryland, he has taught at the University of Illinois, DePaul and Fisk Universities. In addition, he has lectured widely. Since 1958 Morrison has shown extensively around this country, in Jamaica, Germany, and Liberia where he had a one-man exhibition in Monrovia. He has recently been shown at the Osuna Gallery, Washington, the Josef Gallery, New York City, and the Jan Cicero Gallery in Chicago.

I chose Sam Gilliam because he is one of the most important abstract artists in Washington. I feel that abstract art, which puts less specific emphasis on subject matter, can thrive very strongly in this city of more national and international character where people tend to interrelate on general issues of a national or international nature rather than on regional concerns.

Sam Gilliam was born in Tupelo, Mississippi in 1933 and grew up in Louisville, Kentucky. He received an M.A. in painting at the University of Louisville, 1961, and an honorary Doctorate of Humane Letters at the University of Louisville, 1980. Gilliam has had 39 one-man exhibitions since he first was shown at the Adams Morgan Gallery in Washington, D.C. in 1964, which have been spread throughout the U.S. and included four in France. Locally they have taken place at Jefferson Place Gallery (two), Corcoran Gallery, Phillips Collection, Fendrick Gallery (four), and more recently Middendorf/Lane Gallery. His numerous group exhibitions have also spanned the country and included shows in France, India and Canada; he was featured in the American Pavilion at the 1972 Venice Biennale. Gilliam has executed commissioned art works for public buildings in Atlanta, Detroit, San Francisco and Trenton. He has received grants from the Washington Gallery of Modern Art, the Art Institute of Chicago, the National Endowment for the Arts (two), and the Guggenheim Foundation.

I think Delilah Pierce personally through her work helps me to focus on a very important distinction regarding Washington art or artists in general. She is an important key and environmental influence to much of our educational and esthetic beginnings.

Delilah W. Pierce was born in Washington, D.C. in 1904. She received a B.S. from Howard University and an M.A. from Teachers College, Columbia University, did postgraduate work at the University of Pennsylvania, the University of Chicago, New York University, traveled and studied in Europe, the Middle East and Africa on an Agnes Meyer Fellowship. From 1925 to 1952 she taught art on the junior and senior high school levels in D.C. public schools. From 1952 until 1971 she was Professor of Art and Art Education and Supervisor of Student Teachers in Art Education, D.C. Teachers College. She was Visiting Professor, Art Education, Howard University in 1968-69. Mrs. Pierce has had eleven one-person exhibitions in the area since 1957, including ones at The Margaret Dickey Gallery (D.C. Teachers College), The Artists Mart, the Mayor's Office and Canal House Gallery; three have taken place on Martha's Vineyard. She has been shown in numerous group exhibitions around the country and in Africa, including an Illinois State University traveling exhibition of art by African-American women, 1882-1980, and "A Life in Art—Alma Thomas," National Museum of American Art, Washington, D.C., 1982.



cat. no. 62

Jody Mussoff, born in Pittsburgh, Pennsylvania in 1952, was educated at the Carnegie-Mellon University and the Corcoran School of Art. The artist has had solo exhibitions at both Gallery K in Washington and Monique Knowlton in New York City. Mussoff, who is currently employed at the Hirshhorn Museum and Sculpture Garden, has participated in several group exhibitions in the area including ones at the Arlington Arts Center and the Washington Project for the Arts. In addition, she has shown at the Lawnsdale Annex, University of Texas in Houston, the Museum of Art, University of Oklahoma and, most recently, in an emerging artists exhibition at the Kunsthalle in Nürnberg, West Germany.

Having worked exclusively in drawing for the past several years, I have recently begun to paint.



cat. no. 56

Ellen MacDonald was born in Royal Oak, Michigan in 1955, but her roots are in Texas. After attending North Texas State University in Denton, she became a student at the Corcoran School of Art (1975-78), where she had a solo exhibition last October. Her work was seen lately in two area group shows—at the Women's National Bank and in "20 Washington Sculptors," the Washington Project for the Arts' presentation for the 1980 International Sculpture Conference. The same year she was featured in a solo exhibition at WPA. MacDonald was included in, among other exhibitions, "20 from D.C." at the Lawndale Annex, University of Texas, Houston in 1982. Her most recent collaboration has been with Open Studio Theatre on Franz Xaver Kroetz's "Michi's Blood."

I wanted to paint the images that came to me before sleeping.



cat. no. 13

Cathy Coyle was born in Ridgewood, New Jersey in 1953. She came to Washington in 1972 to attend the Corcoran School, where she received a diploma in 1976. During summer 1975 she studied at the Skowhegan School of Painting and Sculpture. Since 1978 when she was in a four-person show at the Washington Project for the Arts she has been included in numerous area group exhibitions. In 1980 Coyle had a one-person show at the Corcoran School and also painted a large exterior mural in Northwest Washington.



cat. no. 64

William Newman has served the Corcoran School of Art since 1973 as Assistant Professor of Drawing and Painting. He was born in 1948 in Great Lakes, Illinois, received a B.F.A. from the Maryland Institute College of Art in 1971 and an M.F.A. from the University of Maryland in 1974. An artist with an international reputation, Newman first gained widespread local attention in the 1973 Corcoran exhibition "The Washington Color Pencil School," the same year his work was included in a USIA-sponsored traveling exhibition to American embassies in Europe and Africa. Since then he has participated in numerous area exhibitions including several at Gallery K, "Metarealities" at Washington Project for the Arts (1980), and "Contemporary Viewpoints," Salisbury State College, Maryland (1981). In 1978 he had a one-man exhibition at Gallery K. More recently, Newman has completed several large-scale public murals including a portrait of former President Carter for the Democratic National Committee.

Juxtaposing real images together abstracts them, creating a new thought. It has to do with the visual portrayal of images, and it has to do with thinking in general.



cat. no. 83

Sarah Tuft was born in Hempstead, New York in 1957, did her undergraduate work at Tufts University, received a B.F.A. from the Corcoran School of Art and in 1981 an M.F.A. from Pratt Institute. She teaches at Northern Virginia Community College and Maryland College of Art and Design. The artist works in photography, as well as in painting and drawing, and has been shown in many area exhibitions, including five at Gallery K and several nationwide. Tuft has had a one-person exhibition at Higgins Hall Gallery, Brooklyn. She has been commissioned to do several public murals in Washington, one for the Gerald R. Ford Museum in Grand Rapids, Michigan, and recently co-designed a portable mural for the 1982 White House Easter Celebration.

These paintings depict moments cropped out of a fairly normal reality. The moment chosen and its subsequent rendering create a vision that has little to do with what's real. These pictures say much more about me than they do about my models, the little girls.



cat. no. 6

Lisa Brotman, born New York City in 1947, received a B.F.A. from State University of New York at Buffalo in 1969, attended the Corcoran School of Art from 1971 to 1973 and received her M.F.A. from George Washington University in 1974. Since 1973 when she participated in "The Washington Color Pencil School" exhibition at the Corcoran Gallery she has shown repeatedly in the area and in New York City, Pennsylvania, and Connecticut. Brotman was included in "Mindscapes from the New Land," Centre Culturel Americain, Paris, which traveled to seven cities in Germany during 1975-76. Since 1980 she has been shown in four Gallery K group exhibitions, was included in "Metarealities" at the Washington Project for the Arts, and had a solo show at Gallery Rebecca Cooper in New York City.

I think of painting as an opportunity to create and present an altered reality—one which, through the use of its particular kind of imagery, color, form and structure, will entice the viewer to become a part of that reality. Hopefully, the experience of entering that meta-reality will evoke feelings and sensations to be valued.



cat. no. 67

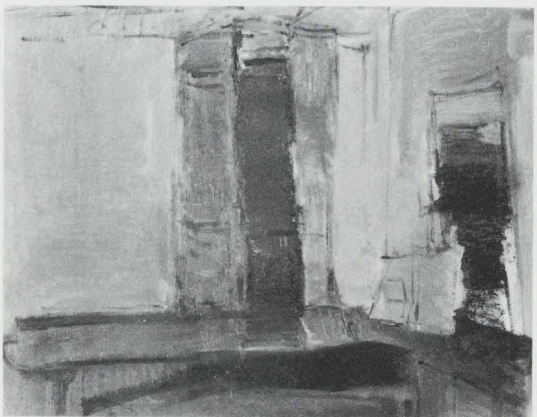
Stephen Pace was born near Charleston, Missouri in 1918. He traveled and studied in Mexico and Europe, studied at the Art Students' League and with Hans Hofmann. During his career he has taught at Washington University, St. Louis, the Pratt Institute, the University of California at Berkeley and is now Associate Professor of Art at American University, Washington, D.C. Pace has shown in nearly 100 national and international exhibitions since first included in a group exhibition at the National Gallery in 1942. Of his over 50 individual shows, the most recent have been at the Barbara Fiedler Gallery, Washington, D.C. and A.M. Sachs, New York City.



cat. no. 40

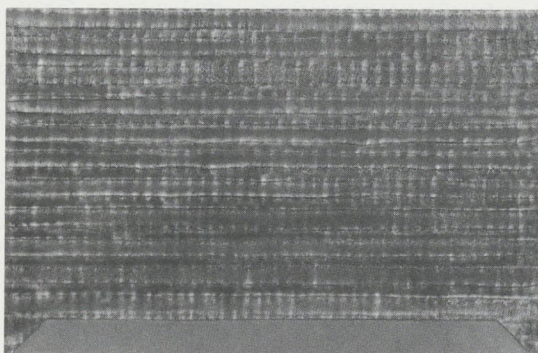
Helene McKinsey Herzbrun is Professor of Art at American University. Born 1922 in Chicago, she studied at the University of Chicago, Art Institute of Chicago and the American University. One of the artist founders of the Jefferson Place Gallery in Washington, D.C., she exhibited there regularly with seven one-person shows until its closing in 1974. Additionally, she has had one-person shows at the Corcoran in 1959 and in 1976 at the Poin-dexter Gallery, New York City, and at the Jack Rasmussen Gallery in Washington. Herzbrun has been included in numerous group exhibitions, among them the Annual, Pennsylvania Academy of Art, the Corcoran's Biennial Exhibition of American Painting, a USIA European traveling exhibition, and "Washington: Twenty Years," at the Baltimore Museum of Art.

On being cornered into explaining one's paintings, the painter rebels, exhausted from having repeatedly searched "colored dirt" for meaning and painfully aware that what materialized could easily have been otherwise—and just as inevitable.



cat. no. 16

Robert D'Arista has been teaching at American University since the early '60s. Born (1929) and reared in New York City, he studied at New York University Washington Square College, at Columbia University and at the Academe Grand Chaumiere, Paris. D'Arista, a Fulbright Scholarship recipient, exhibited frequently in New York, having several one person shows there and one at Jefferson Place Gallery in Washington, as well as the Watkins Gallery and more recently Rasmussen Gallery. His work has been included in group shows at the Pennsylvania Academy of Art, the Guggenheim Museum, the Whitney Museum of American Art, the Detroit Museum of Art, the Chicago Art Institute and the Corcoran Gallery of Art.



cat. no. 75

Robin Rose was born in Ocala, Florida in 1946 and received a B.F.A. and M.F.A. from Florida State University. He studied in Florence, Italy in 1968 on the University's Extension Program and did graduate research in Vienna, Austria in 1971. The artist has had one-man shows in Washington at the National Academy of Sciences (1976), Middendorf/Lane (1976-78, 1981), and at Jean Marie Antone Gallery, Annapolis, Maryland (1978) and Elise Meyer Gallery, New York City (1979). His work has been included in numerous museum and gallery group shows in Alabama, Florida, Georgia, and Washington, D.C. at the Washington Project for the Arts, the Corcoran, the Federal Reserve Board, and several at Middendorf/Lane. In 1981 he was shown in the International Painting Exhibition, Cagnes Sur Mer, France, and in "Crossover," at Just Above Midtown, New York City, and in 1982 at Robert Molina Gallery, Houston, Texas. Rose, also a musician, has recently been performing (in collaboration with Bob Boilen) "Sound Sculpture," electronic music (synthesizer) for silent film. For the past three years he has also been collaborating with Kevin MacDonald in performance pieces titled "Scriptronics."

I've always admired artists that have developed their own visual language—I have chosen to follow that path. My own vision has required me to invent painting systems that seek to codify a discrete classical voice with grace and authenticity.



cat. no. 27

Chris Fendley was born (1948) and educated in Washington, receiving a B.A. from American University in 1971 and a Corcoran School of Art Diploma in 1976. She was in a group exhibition at the Morris Mechanic, Baltimore, Maryland, 1980, two at the Olshonsky Gallery, Washington, D.C. in 1981 and in a two-person show at Olshonsky in 1982. This year she was also the recipient of the Corcoran School's Ethel Lorraine Bernstein Memorial Award for Alumni.

I think I paint because I never studied physics and it's the only way I have to document whatever seems to be my fantasies of how it all relates and how we relate to it, based on personal observations and my very limited understanding of bits of bizarre information.



cat. no. 12

Mark Clark was born in Honolulu, Hawaii in 1948. He attended Merritt College, Oakland, California, the Corcoran School of Art, Ohio University, Athens, and Ohio State University, Columbus, Ohio. He says he received informal painting instruction from Joseph P. White, Michael Clark, Robert Stark and Kevin MacDonald. Recent solo shows of his work have taken place at Middendorf/Lane Gallery and Fondo del Sol, both in Washington, Northern Community College, Manassas, Virginia, and Zenith Gallery, Pittsburgh, Pennsylvania. Clark has participated in numerous group shows in Washington, Baltimore, Pittsburgh and Chicago. In 1981 the D.C. Commission on the Arts and Humanities awarded him an artist's fellowship.

My favorite American painters are Stuart Davis, George L. K. Morris, Gerald Murphy, and Patrick Henry Bruce.

Checklist of the Exhibition

Unless otherwise stated, the paintings are lent by the artist. Dimensions are given in inches, height preceding width.

Benita Berman

1. *Sum of the Parts*, 1981-82
acrylic, oil, graphite and masking tape on canvas
72 x 120
2. *Wall of Shirts*, 1981-82
acrylic, oil and graphite on canvas and paper
8 ft. x 9 ft.
3. *Neck and Neck*, 1982
acrylic on canvas
68 x 52

Lisa Brotman

4. *Cherry Wallpaper*, 1981
oil on canvas
48 x 48
Courtesy Gallery K, Washington, D.C.
5. *Make Me a Promise And I'll Tell You No Lies*, 1981
oil on canvas
48 x 48
Courtesy Gallery K, Washington, D.C.
6. *Apples Make Me Good-Bad-Good*, 1982
oil on canvas
48 x 60
Courtesy Gallery K, Washington, D.C.

Yvonne Pickering Carter

7. *The Shrine Series: In Search of Blue I*, 1982
acrylic on canvas
74 x 76 x 6
Courtesy Fendrick Gallery, Washington, D.C.
8. *The Shrine Series: In Search of Strawberries I*, 1982
acrylic on canvas
74 x 78 x 8
Courtesy Fendrick Gallery, Washington, D.C.
9. *The Shrine Series: In Search of You III*, 1982
acrylic on canvas
74 x 70 x 8
Courtesy Fendrick Gallery, Washington, D.C.

Mark Clark

10. *Schwartz*, 1978
oil on canvas
12 x 15 $\frac{3}{4}$
Lent by Melissa Davis, San Diego, Ca.
11. *On the Block*, 1979
oil on canvas
13 x 19
12. *Scholl's*, 1982
oil on canvas
12 x 18

Cathy Coyle

13. *Carrots*, 1982
acrylic on wooden panel
24 x 24
14. *Eggplant*, 1982
acrylic on wooden panel
24 x 24
15. *Tomatoes*, 1982
acrylic on wooden panel
24 x 24

Robert D'Arista

16. *Interior*, n.d.
oil on board
12 x 16
17. *Figure*, 1982
oil on board
9 $\frac{1}{4}$ x 6 $\frac{1}{2}$
18. *Interior with Figure*, 1982
oil on board
6 $\frac{1}{2}$ x 9 $\frac{1}{4}$

Jane Margaret Dow

19. *Abide*, 1981
acrylic and graphite on canvas
48 x 30
Courtesy Osuna Gallery, Washington, D.C.
20. *"And Now Where Am I?"*, 1982
acrylic and graphite on canvas
60 x 44
Courtesy Osuna Gallery, Washington, D.C.
21. *Other*, 1982
acrylic and graphite on canvas
60 x 72
Courtesy Osuna Gallery, Washington, D.C.

Alan Evan Feltus

22. *Untitled, Three Figures*, 1981
oil on canvas
66 x 44
Courtesy Forum Gallery, Inc., New York City
23. *Three Women with Pear*, 1981-82
oil on canvas
70 x 48
Lent by Robert P. Kogod, Bethesda, Md.
24. *Two Women, Blue Socks and Green Sleeves*,
1981-82
oil on canvas
48 x 36
Lent by the American Medical Association,
Washington, D.C.

Chris Fendley

25. *Red Room*, 1981
oil on paper
30 x 44
26. *Full Circle with Cyclotron*, 1982
oil on canvas
48 x 60
27. *On the Outside Looking In*, 1982
oil on canvas
52 x 70

Patricia Tobacco Forrester

28. *Jardim Botannico: Emperor's Walking Stick*, 1982
watercolor on d'Arches paper
40 x 50
Courtesy Fendrick Gallery, Washington, D.C.
29. *Windy Magnolias*, 1982
watercolor on d'Arches paper
40 x 50
Courtesy Fendrick Gallery, Washington, D.C.
30. *Yaddo: Birches on Surrey Lawn*, 1982
watercolor on d'Arches paper
50 x 80
Courtesy Fendrick Gallery, Washington, D.C.

Sam Gilliam

31. *To Braque and Flowing Birds*, 1982
acrylic on canvas
73 x 29
Courtesy Middendorf/Lane Gallery,
Washington, D.C.
32. *To Braque with Cartouché*, 1982
acrylic on canvas
73 x 29
Courtesy Middendorf/Lane Gallery,
Washington, D.C.
33. *To Braque with Tables*, 1982
acrylic on canvas
73 x 29
Courtesy Middendorf/Lane Gallery,
Washington, D.C.

Gay Glading

34. *Small Worlds—A Modest City*, 1982
acrylic, ink, fabric, canvas
9 x 11
35. *Small Worlds—Iceland*, 1982
acrylic, ink, fabric, canvas
9 x 11
Lent by Petur Williams, Washington, D.C.
36. *Small Worlds—20 Years After*, 1982
acrylic, ink, fabric, canvas
8 x 10

Larry Harden

37. *Garden*, 1981
acrylic on canvas
66 x 80
Courtesy Addison/Ripley Gallery Ltd.,
Washington, D.C.
38. *Tribal*, 1981
acrylic on canvas
54 x 78
Courtesy Addison/Ripley Gallery Ltd.,
Washington, D.C.
39. *Untitled #5*, 1981
acrylic on canvas
49 x 65
Courtesy Addison/Ripley Gallery Ltd.,
Washington, D.C.

Helene Herzbrun

40. *Blood Tie*, 1980-82
mixed media on canvas
66 x 72
41. *Memento Mori*, 1981
acrylic on board
45 x 33
42. *Roses Past*, 1981
acrylic on board
36 x 33

Aimee Young Jackson

43. *Pink Nude*, 1982
acrylic on rag paper
29½ x 42
44. *Room with a View*, 1982
acrylic on rag paper
29½ x 42
45. *Things in Threes*, 1982
acrylic and oil stick on rag paper
29½ x 42

Robyn Johnson-Ross

46. *Crouch*, 1982
oil on canvas
52 x 60
47. *Land*, 1982
oil on canvas
62 x 63
48. *Stand*, 1982
oil on canvas
58 x 58

Polly Kraft

49. *Two Pillows with Voice*, 1981
watercolor on paper
30 x 40
Lent by Michael Mills, New York City
50. *Mexican Bag with Hand Mirror*, 1982
watercolor on paper
30 x 40
Courtesy Fischbach Gallery, New York City
51. *Mexican Bag with Hand Mirror II*, 1982
watercolor on paper
30 x 40
Courtesy Diane Brown Gallery, Washington, D.C.

Val E. Lewton

52. *Winter Sun on Florida Ave.*, 1981
acrylic on canvas
42 x 57
53. *Dale City Split*, 1982
acrylic on canvas
30 x 50
54. *Virginia Beach Colonial*, 1982
acrylic on canvas
48 x 68

Ellen MacDonald

55. No Title, 1982
oil on canvas
40¼ x 30¼
56. No Title, 1982
oil on canvas
36¼ x 36¼
57. No Title, 1982
oil on canvas
36¼ x 36¼

Keith Morrison

58. *Unit Structures*, 1981
oil on canvas
60 x 140
59. *Confirmation*, 1982
oil on canvas
61 x 48
60. *Solea*, 1982
oil on canvas
62 x 48

Jody Mussoff

61. *Boy*, 1982
oil and acrylic on canvas
48 x 36
Courtesy Gallery K, Washington, D.C. and
Monique Knowlton, New York City
62. *Girl with Cat*, 1982
oil and acrylic on canvas
49 x 49
Courtesy Gallery K, Washington, D.C. and
Monique Knowlton, New York City
63. *Woman in Party Dress*, 1982
oil and acrylic on canvas
55 x 36
Courtesy Gallery K, Washington, D.C. and
Monique Knowlton, New York City

William Newman

64. *Falling*, 1982
graphite, colored pencil, oil paint on paper
55 x 44
Courtesy Gallery K, Washington, D.C.
65. *For the Roses*, 1982
graphite, colored pencil, oil paint on paper
72 x 60
Courtesy Gallery K, Washington, D.C.
66. *Rainbow Circle*, 1982
graphite, colored pencil, oil paint on paper
44 x 55
Courtesy Gallery K, Washington, D.C.

Stephen Pace

67. *Artist Sketching Garden*, 1981
oil on canvas
42 x 71
Courtesy Jean Efron, Washington, D.C.
68. *Blueberry Mountain*, 1981
oil on canvas
42 x 71
Courtesy Jean Efron, Washington, D.C.

69. *Sunset View from Kitchen*, 1981
oil on canvas
42 x 72

Delilah W. Pierce

70. *Nebulae #6*, 1982
acrylic on canvas
40 x 30
71. *Nebulae #7*, 1982
acrylic on canvas
40 x 30
72. *Nebulae #8*, 1982
acrylic on canvas
40 x 30

Robin Rose

73. *Delirium*, 1982
encaustic on linen, aluminum laminate
50 x 74
Courtesy Middendorf/Lane Gallery,
Washington, D.C.

74. *Mirage*, 1982
encaustic on linen, aluminum laminate
50 x 74
Courtesy Middendorf/Lane Gallery,
Washington, D.C.

75. *Wound*, 1982
encaustic on linen, aluminum laminate
50 x 74
Courtesy Middendorf/Lane Gallery,
Washington, D.C.

Michael Smallwood

76. *Birds of Sorrow*, 1982
oil and mixed media on canvas
54 x 72

77. *Desire on 14th Street*, 1982
oil and mixed media on linen
60½ x 100
Courtesy Addison/Ripley Gallery,
Washington, D.C.

78. *Fleetwood*, 1982
oil and mixed media on canvas
52 x 78
Courtesy Addison/Ripley Gallery,
Washington, D.C.

Matthew S. Smith

79. *Bud*, 1982
latex and acrylic on dropcloth
96¼ x 132
80. *Once in a Sycamore I Sang, All at the Top*, 1982
latex and acrylic on dropcloth
96½ x 144
81. *Tree*, 1982
latex and acrylic on dropcloth
96½ x 120

Marilyn Thornton

82. *Requiem for Armageddon: The Time of the Third Trumpet*, 1980
oil on paper
(six pieces 22 x 23½)

Sarah Tuft

83. *Flash*, 1982
oil on gessoed paper
53⅞ x 36
Courtesy Gallery K, Washington, D.C.

84. *Double Indemnity*, 1982
charcoal and oil on gessoed paper
36 x 53⅞
Courtesy Gallery K, Washington, D.C.

85. *Somebody's Daughter*, 1982
charcoal and oil on liquid-protected paper
36 x 53⅞
Courtesy Gallery K, Washington, D.C.

Charles Young

86. *Landscape Series: "Birds on Three Levels,"* 1982
acrylic on canvas
42 x 54
87. *Landscape Series: "Fish in Running Brook,"* 1982
acrylic on canvas
42 x 54
88. *Landscape Series: "Tree and Moons,"* 1982
acrylic on canvas
42 x 54

Assistant Curator Frances Fralin has compiled the individual biographical entries and artists' statements. Associate Curator Clair List has worked with us at every stage of this project. I am grateful to them both.

JL

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